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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

THE CROWDING SEASON.

Good evidence that the art season, which has lagged of late, is now fairly under way, is afforded by the fact that the ART NEWS, a most trustworthy barometer of art trade and life, is obliged to leave out from its columns this week, an unusual amount of both new and advertising matter, while both kinds of matter continue to crowd in upon us to an extent, difficult to handle.

We had wished to discuss editorially this week the question of art appraisals, brought to the fore by the surprising victory of a Mrs. Roskilley over a Fire Insurance Co. through which she recovered \$14,000, sued for, for some claimed Old Masters destroyed by fire, etc., and to publish reproductions of several important pictures, recently acquired by American collectors.

But these other interesting matter and pictures must wait over, and meanwhile we trust that our readers will find the feast of art topics we place before them today sufficiently appetizing and abundant.

EXP. SCULPTURE DIRECTOR.

Although it is currently reported that Karl Bitter has been selected as Director of Sculpture at the coming Panama-Pacific Exposition at San Francisco, and it is said that he is now in that city looking over the ground, it would appear that the matter is not as yet settled, and that Mr. Bitter has not decided finally to accept the post.

THE LUXEMBOURG TO MOVE.

(Special correspondence of the Art News.)

Paris, Nov. 25.—Satisfaction is expressed in art circles here over the Government's decision to remove, at a cost of \$400,000, the Luxembourg Museum from its present location to larger quarters in the old Seminary of St. Sulpice, nearby.

The building which has been selected by the Government for the purpose, the alterations of which are nearly completed, will provide three times the space for pictures that exists at present and five times the room now available for sculpture. It will also have several galleries for engravings, which hitherto have been altogether crowded out. The larger space will also make possible the rearrangement of the art treasures to better advantage.

FRICK HAS TWO VERONESES.

A Paris art dealer recently arrived here, brought with him two copies by Boucher from the well-known large pictures by Veronese, "Between Vice and Virtue," and "Wisdom with Hercules," now owned by Mr. Henry C. Frick, and which were shown at Knoedler's Gallery here, two years ago, and reproduced at the time in the ART NEWS. The copies were made by Boucher for a Portuguese nobleman early in the 18th century, and when the pictures were owned by the Duke of Orleans. This is the first announcement that has been made of Mr. Frick's having secured these paintings.

MORGAN FURNITURE HERE.

Another consignment of the art treasures removed from Mr. J. Pierpont Morgan's London house arrived on the Celtic, Saturday last. The present shipment numbered eighteen cases, containing eighteenth century French furniture made by the most celebrated craftsmen of that period. The cases were taken to the Metropolitan Museum, and will be stored with the other unpacked Morgan art on the third floor.

JANUARY ART AUCTIONS.

The sales season of the American Art Association will open January 6 next with the dispersal of an important collection of rare historical china formed by the late Mrs. Clarrisa W. Samson, an acknowledged authority on old English china, of West Medford, Mass. The sales will be held at the American Art Galleries on Jan. 6 and following days. The collection includes fine old Staffordshire, Leeds, Wedgwood and other old china, old pewter, etc.

This sale will be followed by one of paintings, pastels, aquarelles by the modern French Impressionists, collected by the late Tadamas Hayashi of Tokio and Commissioner General of Japan to the Paris Exposition of 1900. The collection will be sold by order of Mme. Sato-Ko Hayashi, Jan. 8 and 9.

On the evening of Jan. 20-23, inclusive, the association will sell in the Plaza ballroom the collection of modern foreign and American oils now in the New York City residence of Mr. Emerson McMillin; and formed by that gentleman. The collection includes portraits, landscapes, etc., by the masters of the French, American, early English and Continental schools and important examples by "The Men of 1830," including Corot's "Orpheus and Eurydice" and Millet's "Surprised Bather."

The American School, of which Mr. McMillin is an ardent lover and patron, includes 19 examples of George Inness, 12 of A. H. Wyant, 8 of Robert C. Minor and 4 of Homer Martin.

Later on in Feb. will come the sales of the M. C. D. Borden and other valuable collections.

FISCHER GALLERY CATALOG.

From the galleries of Mr. V. G. Fischer, No. 467 Fifth Ave., there comes a most dainty and artistic catalog, of some sixty-eight of the rare and choice old masters, exemplifying the early Italian, Spanish, German, Flemish, Dutch and French schools, which Mr. Fischer has imported since his comparatively recent transfer of his galleries from Washington to the Metropolis.

The little volume, which in typography, arrangement and the richness and beauty of the half tones, illustrating the most notable pictures in the remarkable collection, is worthy of all praise and should find a place in every picture collector's library. It has a brief and feeling preface, signed by Mr. Fischer himself, which whets the appetite for the following pages. Among the illustrations are those of the beautiful Rubens, the "Holy Family" from the collection of the Duke of Sutherland, in some ways the finest example of this master yet brought to America, of Tintoretto's portrait of Benvenuto Cellini, of Giampetrino's alluring portrait of a patrician young woman, of the charming portrait by Bronzino of a young lady from Sciera Palace in Rome, of the splendid and dignified portrait of Nicholas Triest, by Van Dyck, from the collection of Lord Carlisle, the admirable example of Terburg, L. Cranach's "Portrait of a Man in Fur Coat," and the typical charming portraits respectively by Vigee le Brun of Mlle. De Fries as Sappho, and of the Duchess de la Vrilliere by Drouais.

A most interesting feature of this catalog are the letters and attestations by the noted European "experts," Drs. Bode, Friedlander and de Groot, and Mr. Berenson, on and of the majority of the pictures. Mr. Fischer is to be congratulated on this work, which is more than a catalog in its educational and artistic quality and contents.

Beach's Sculptures at Macbeth's.

Representative sculptures, executed in Rome during the past two years by Chester Beach, are shown in the upper Macbeth Galleries, 450 Fifth Ave., until Dec. 16. The artist has suggested beauty in nearly every work, which also reveal deep and serious thought. The influence of Rodin is clearly felt in his work, for in the same manner as the great Frenchman, he seeks to express first and last the idea. When this is accomplished he ceases to work on any piece. Of the thirty-six works shown, those which most strongly appeal are, "Sacred Fire," a graceful spirituelle female figure; "The Cloud," "Life's Vortex," "Beyond" and "Vestal Virgin." His heads of children are delightful and there is a small group work "The New Born" which is alone worth a visit to the gallery.

In one of the lower galleries there are a number of paintings by William B. Closson of Boston, which express individuality and have for the most part charming delicate color, and rare refinement. Mr. Closson, who has a clientele of admirers of his always good art, has evidently been a student of Monticelli of late.

Watercolors at Carroll Gallery.

At the new Carroll Gallery, 64 West 38 St., Emeline Abbey Dunn is showing thirty-five oils and watercolors, illustrating Mediterranean scenes and American subjects. It is an interesting exhibition, well hung and well lit, in an artistic simple and pleasing gallery. The artist has caught the atmosphere and spirit of her subjects which she handles with knowledge and sympathy. "August Moonlight," an oil, is a good marine, painted with much feeling. "The Moor, Nantucket," has good color, is in a high key. "Nantucket Sunrise," is a charming presentment of an old and picturesque mill. "The Harbor at Malta," "The Temple of Nike," "Boats on the Nile," "A Street in Algiers," "The Tomb of Rachel," "Maltese Farms," and a host of other watercolors bear record of sincere purpose and close study. Miss Dunn should study drawing of the figure more before putting figures in her landscapes.

The new gallery offers to American artists a good place in an accessible locality for the display and sale of their works at a small commission. Mrs. E. H. Harriman purchased two of Miss Dunn's watercolors "Boats on the Nile" and "Primitive Irrigation" from the display this week.

French Museum to Open.

The new gallery of the Museum of French Art in the United States, in the Carlton Chambers on Madison Ave., it is hoped by its founders and promoters, will be opened tomorrow, Sunday afternoon, with the delivery of the first lecture of a series, by M. Hourticq, the French art writer and Paris Inspector of Fine Arts, whose subject will be "Art and Society in France in the 18th Century." The affair is to be a fashionable one, and the French Ambassador at Washington has been invited. As already exclusively announced in the ART NEWS, a collection of paintings by Albert Besnard, after being shown at the new Boston Museum, will come to the gallery here through arrangement with the Museum, a little later on. The French government has recently presented to the Museum a set of 30 contemporary French engravings, from well-known pictures, and the N. Y. Times last Sunday devoted a page to a description, with illustrations, of these engravings, which, while interesting, are no novelty, as all are extremely well-known and are equalled or surpassed by those in several private collections of the kind in this country.

Fifth McDowell Group.

The works of nine exhibitors, now on view at the MacDowell Club through Dec. 10, are most varied in character. There is, however, complete harmony, and the display is an interesting one. Charles P. Gruppe's group of five landscapes and four small sketches occupy the southwest corner of the gallery and is a cheerful addition to the exhibition. Susan Ricker Knox has seven examples, chiefly portraits of children, which she has rendered with rare sympathy and knowledge. Ernest Ipsen shows three portraits and two landscapes. His presentment of "Captain Christopher" is his most striking work. It is well modeled and is interesting in color and composition. His "Round Hills Beach" should not be overlooked.

Of the five canvases shown by Alon Bement, one only makes an artistic appeal, namely, "The Runaway," whose tapestry effect is agreeable, and whose color is good. The majority of his canvases seem rather lifeless. Leonard M. Davis sends six canvases, three of which are Alaskan scenes, all lacking in movement. "Alaskan River" looks like molten glass, suddenly become hard.

On the opposite wall is a group by Edward Dufner, some examples of his earlier work, but they may easily be numbered among his best canvases. His "Portrait of Miss Lockhart" and "Calm Evening" make strong appeal. Frank Fairbanks has some good interior subjects. John M. Jehu shows six sculptures, well worthy of close inspection. C. P. Townsley has ten canvases, of which a group of still lifes and "The Red Farm House" should not be missed.

BOOK REVIEWS.

"Greek Refinements," by William Henry Goodyear, M.A. The Yale University Press, New Haven. The Oxford University Press, London. \$10.00 net.

This original volume, the only extant work on Greek Refinements, the result of some thirty-five years of careful study and research on the part of Professor Goodyear, who as Curator of Fine Arts of the Brooklyn Institute, and member of the Royal Academies of Venice, Rome and Milan, is eminently qualified for the authorship of such a work.

To archeologists and architects the book is invaluable, but it is far from being a dry, technical treatise, as all references to technicalities are in an appendix. The necessarily dry parts are thus omitted for the reader who reads for his own pleasure and profit.

There are 120 illustrations, with 38 full page plates, besides many diagrams explanatory of the curvatures of ancient buildings, and the volume is bound in handsome English duck. The edition is limited.

TAPESTRIES—Their Origin, History and Renaissance, by George Leland Hunter. Square 8vo. cloth, \$5.00, net. The John Lane Co., 116 W. 32 St., New York.

This beautifully printed and richly illustrated volume appears at a psychological time, when the study and collecting of tapestries has become more than a "fad." The interest in the history and manufacture of these old and modern weaves is widespread among art lovers, and Mr. Hunter's unusually able and well-written story of the origin and history of tapestries, to which is added a description of their technique and texture, the Renaissance in tapestries, and a chapter on the care of tapestries, which last is both useful and valuable, is a contribution to modern art books most welcome in every way. The illustrations are well chosen and beautifully done. A work that should be in every art library, and boudoir as well.